Examiners' Report
Lead Examiner Feedback

June 2022

Pearson BTEC Nationals
In Performing Arts (31555H)
Unit 1: Investigating Practitioners' Work

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Grade Boundaries

What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade, at Distinction, Merit and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark is for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each assessment, because then it would not take accessibility into account.

Grade boundaries for this, and all other papers, are on the website via this link:
http://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html

Awarding BTEC qualifications in 2022

Ofqual has set out their plans for awarding qualifications in 2022 and intend to return to a normal, pre-pandemic, approach to grading standards over by 2023. They have confirmed that 2022 will be a transition year, to reflect that we are in a pandemic recovery period and students' education has been disrupted.

Our guiding principle and approach to awarding BTEC qualification results in 2022 will be to ensure parity in relation to the approach being taken for GCSE and A level learners. BTEC courses have a different structure and design to academic qualifications - BTECs are modular qualifications (with assessments taking place throughout the course) compared to GCSEs and A levels which are linear (assessed and awarded at the same time at the end of the year), and therefore our approach needs to be different.

In 2022 we will return to the usual method of calculating BTEC qualification results, however adaptations including, U-TAGs and reduced internal assessment, are in place to provide a comprehensive package of support for students.

The basis of our awarding approach to BTECs this year is to ensure it is as fair as possible for all learners. We will use a range of evidence to set grade boundaries for the external units. Part of this evidence will be to closely monitor learner performance in all assessments that contribute to learners' final qualification grade, to ensure parity with A level and GCSEs.

Further information can be found on our website and via our Social Media channels.

31555H: Investigating Practitioners' Work

Grade	Unclassified	Level 3			
		N	P	M	D
Boundary Mark	0	8	16	26	37

Introduction

Unit 1: *Investigating Practitioners' Work* is a mandatory, externally assessed unit on the following qualification sizes of the BTEC Nationals in Performing Arts: Certificate, Extended Certificate, Foundation Diploma, Diploma and Extended Diploma.

This Level 3 unit has 90 guided learning hours, ensuring learners have plenty of opportunity to develop their knowledge and understanding of the performance and production repertoire of two practitioners; one chosen from a set list in the unit specification and a second practitioner that can either be chosen from the same list or be one of the learner's own choice.

During the teaching and learning phase for this unit learners should develop their knowledge and understanding of the contextual factors which have influenced their practitioners' practical work and develop their ability to critically analyse the performance and production work.

The focus of the task is to assess learners' investigation into the performance and production repertoire of two practitioners, along with the contextual influences which have influenced the practitioners and the performance and production repertoire of those practitioners.

The paper is set twice every year with a Part A pre-release paper containing the theme released in December for January assessment, and in March for assessment in May. Learners have four weeks to refine their research into their chosen practitioners' performance and production repertoire in response to the set theme for the series, which in this series was *Journey*. At the end of this independent research period, learners spend three hours in one or more monitored sessions writing up their independent notes and preparing their bibliography. These notes, and the bibliography, are the only notes learners can use in the formal assessment period for Part B.

The Part B task paper requires learners to respond to three activities. The task paper and the specific focus of the three activities changes every series and it is essential that learners respond to the specific activities on the task paper in the year and series of their assessment.

Discussion and analysis of practitioners' performance and production

repertoire can be in response to live or recorded performance work seen during the delivery of the unit. The response can be to professional, semi-professional or amateur work, as long as the performance and production style **accurately** reflects that of the chosen practitioner's own work and is not the learners' own work.

Introduction to the Overall Performance of the Unit

As outlined above, the knowledge and understanding learners must demonstrate in their response to each of the activities in the Part B task paper remains very similar to that required by task papers in previous series. Much of the information in the Lead Examiner report from the January 2022 series is relevant and thus repeated for this series.

Learners must refer to their practitioners' performance and production repertoire in order to demonstrate an effective application of an investigation process. In successful responses it was clear that learners had watched and studied live or recordings of live performances.

Examiners reported seeing a very wide range of work covering the full range of marks available. Most learners responded well to the activities and produced work that fulfilled the requirements of this set task with many very effective responses. The specific focus of the three activities in part B of the task paper supports many learners to respond to the specific requirements of each activity and therefore achieve high marks. However, there were also a few less effective and/or brief responses to each activity from some learners.

Some very good responses were seen in all performing arts disciplines, especially in relation to Frantic Assembly, Lin Manuel-Miranda, Matthew Bourne, Alvin Ailey and Steven Berkoff. In all of this work there was a clear sense that the practitioners' performance and production repertoire had been watched, studied and analysed thoroughly in relation to the theme of Journey.

Learners had interpreted the theme of Journey in many ways, such as the journey of a relationship, to personal fulfilment, the psychological journey of a character, the literal journey of travelling or using the stage space etc. All were acceptable within the context of their responses.

Effective responses were seen when:

- learners responded to the specific demands of each activity
- referenced live / recorded live performance work of their chosen practitioner/s in each activity as required
- managed their time effectively in relation to each activity.

In the most effective responses, examiners were impressed with the depth of the learner's knowledge and understanding of the repertoire of their chosen practitioners and with their ability to write persuasively in response to the specific focus of each activity. There were many instances of clear thought, detailed knowledge and insightful critical analysis of the practitioners' performance and production repertoire.

High quality work was seen where learners responded to the specific demands of each activity, particularly the reference to and/or analysis of practical performance and production repertoire. This work was well written and the application of research and a thorough investigation process was clearly evident.

The use of citations within the learner's response to each task is good practice, however it is not essential if learners are not including direct quotations. If learners are using direct quotations in their response to any of the three activities, then they should obviously reference and cite the source of the quotation. Whilst there is no set style of referencing prescribed, Harvard appears to be the most popular format used in this and in previous series.

It is important to note that learners are still able to demonstrate a very sophisticated application of an investigation process, with perceptive use of a range of meaningful sources to fully support their conclusions, without including references and citations in the body of their response to an activity. It is the quality of the learner's response and their specific reference to relevant performance and production repertoire that evidences the quality of their investigation process.

Unfortunately, again this series it appeared that some learners had not seen any of their chosen practitioners' performance and production repertoire. In these cases, the learner's response was often limited to a narrative discussion of the plot, which tended to mean that they were not

applying critical analysis skills or demonstrating their knowledge and understanding of performance and production repertoire, thereby making it difficult for them to achieve highly for any activity. Some learners appeared to have only seen brief trailers of productions on YouTube and were therefore very limited in how they could develop their response to specific performance and production repertoire across the activities.

Learners do not need to discuss or analyse the whole piece of repertoire but it is strongly advised that they have watched the entire piece of work so that they can choose their own moments to discuss. They should include carefully chosen moments of repertoire in response to the specific focus of the activity. If the analysis of the repertoire is pertinent and contains some detail, then it should take the examiner on 'a journey,' and when reading the response, they should be able to visualise what was happening on the stage. In these cases, it was always clear that the learner had undertaken a sophisticated investigation process and could be justly rewarded for doing so.

Overall, the responses to each activity were generally well-written and structured, with a clear use of language.

There were instances where learners were not supported by their choice of practitioner, these include:

- Individuals or companies who do not have international recognition and an established reputation and presence

- Practitioners where learners are not able/did not see live or recorded live work which had been created by their practitioners or which accurately replicated their work

- practitioners who had very little contextual information available for learners to research and write about in their response to Activity 1.

It is important to note that the careful selection of practitioners is paramount to success in this unit. There were, unfortunately, still some learners who had chosen practitioners who were not ideal and/or were inappropriate for the completion of the activities in the Part B task paper. This has an impact on learners' achievement as it means they have not addressed an important demand of the unit specification and the specific requirements of the assessment activities.

It is important to select appropriate practitioners who have live or recordings of live performances available with a relevance to the selected theme, which this series was Journey. Learners **must** be able to see repertoire which replicates the intentions of their chosen practitioner, if live/recorded live work is not available learners should consider a different practitioner.

A number of practitioners or companies may fit the description of being internationally recognised, with their performance work being readily available, but there may be little evidence or information available to support the learner in researching and exploring contextual factors that have influenced the practitioner or company. This will disadvantage learners, especially for Activity 1.

It is important to note that playwrights such as Tennessee Williams, Ibsen etc. are not suited for study in this unit. The work of playwrights is interpreted by theatre practitioners and it is this element of live performance, not the text itself, that is the focus of this unit. Learners who analysed playwrights' texts and who had not seen any live/recorded performance and production repertoire were disadvantaged as they struggled to reference 'at least one specific scene or moment from each practitioner's performance and production repertoire', required by each activity. They also struggled when discussing the performance and production elements in Activity 2.

Similarly, some theatre/dance companies such as the RSC, Ballet Rambert and National Theatre do not have a house style – they employ individual directors/choreographers who have their own individual directorial approach to the work. It is this individual directorial/choreographic approach of the practitioner of putting the work on stage that is relevant to this unit.

If learners are looking at, for example, Stanislavski as their practitioner, viewing a naturalistic production using elements of his style is crucial research for learners. Ideally if it is a play that has connections with Stanislavski, such as a performance of a play by Chekhov or Ibsen which fully reflects Stanislavski's style, this would be most beneficial to learners as it should have a clear connection to Stanislavski's work.

Similarly learners who chose Brecht must see a live/recorded live performance of his work. This unit does not require reference to his

theories or rehearsal processes rather to a live performance that accurately replicates his style. Learners who only reference the texts are likely to be severely disadvantaged.

One practitioner who can be a little problematic is Bob Fosse as the direction and choreography of his films such as *Sweet Charity* and *Cabaret* are integral to the overall effect he wished to create. What learners need to avoid is discussing the filmic devices such as the use of camera angles etc., as this is not relevant to the focus and discussion of the choreographic performance elements of Fosse's work. There was an increase this series of learners who referenced the film *All That Jazz*, which although directed and choregraphed by Fosse is a screenplay/film, with no live performance aspect to it. This does not fully support leaners in this unit as they tend to discuss the filmic production elements such as lighting, set, staging and camera direction thereby limiting the elements learners can successfully respond to in Activity 2.

Although many learners researched and often successfully discussed Lin-Manuel Miranda's *Hamilton,* which is now available as a live recorded performance, less successful responses were found when discussing *In The Heights*. Again, this was often because learners focused on the filmic devices of scene cuts, camera angles and other filmic devices that would not be able to be replicated on stage therefore disadvantaging them in this unit which is focused on live performance work. It is also worth noting that some of his other works such as *Moana*, which as an animated film, is not suitable for study for this unit. This 'filmic' approach was also seen in discussing some of Gecko's work where the focus was on camera angles and filmic devices.

Examiners commented that learners tended to provide effective responses when they felt a connection to the work of the practitioners and had actually seen live or recorded work so that they could vividly describe moments of repertoire relevant to the activities. Effective examples of this was seen in repertoire such as *Hamilton*, *Love Song, Revelations, Metamorphosis, Ghost Dances, Things I Know to be True* and *Into the Woods*.

Administration

Almost all learners had provided a bibliography. These ranged from a comprehensive list of sources, with clear reference to live and/or recorded performance and production repertoire, reviews, books and education packs; while others only used references to Wikipedia and/or very short YouTube clips of work.

There was some evidence of learner responses that were unbalanced. For example, some learners spent too long on Activity 1, which is worth 12 marks, and then didn't leave themselves enough time to respond in full to Activity 3 which is worth 24 marks. There was also evidence of learner responses to Activity 1 that were unbalanced in terms of the focus on each practitioner. Learners should be advised when preparing for this external assessment that they need to consider both practitioners equally in Activity 1 and fairly equally in Activity 3. Plus, that they should follow the timing recommendations in the Part B task paper for each activity.

Examiners reported work that was received without the centre register and/or without the learner record and authentication sheet. In some cases, examiners received work without names and/or learner registration numbers on it. Please refer to the Administrative Support Guide for this unit and the documents on the Pearson website for guidance on what needs to be submitted and how learners' work, as a hard copy only, should be submitted.

Activity 1

In responding to this activity learners need to:

- make clear reference to one specific contextual factor on the effect of the influence from others for each of their chosen practitioners
- explain how the chosen influence from others was evident in the practical performance being discussed
- link the moment of repertoire discussed to the selected theme of *Journey*.

This activity requires learners to demonstrate their knowledge and understanding of how the contextual factor of *influences from others* has influenced the performance and production repertoire of their two chosen performing arts practitioners. Whilst doing this, learners also need to discuss at least one specific scene or moment from each practitioner's performance and production repertoire, connected to the theme, *Journey*.

In most cases learners responded to most of the individual elements of this activity by making reference to how the *influence from others* had effected their chosen practitioners and by referencing how the theme of *Journey* was reflected in the work. Although this series it appeared that learners did not always respond to the full demands of this activity by often failing to make clear connections between the influence from others, moments of repertoire and the theme of *Journey.*

In less effective responses learners:

- outlined broadly relevant *influences from others* which had influenced their chosen practitioners' work
- didn't discuss moments of repertoire
- made tenuous link to the theme of *journey*
- often didn't make connections to the different requirements of this activity.

As previously stated, the choice of practitioners and the availability of research connected to the full range of contextual factors is of utmost importance for this task. Often when discussing *the influences of others, for example,* in reference to Frantic Assembly there was only general biographical details or reference to the Ignition Project or Swansea University which was vague, not always relevant and often under developed. There were some instances were learners stated that their practitioner was not influenced by others, 'Frantic assembly was not influenced by others.'

Frantic Assembly
Frantic Assembly is a physical theatre company which makes 'brave and bold theatre' along with the company ethos which states they have a 'collaboration' of 'empowerment and constant desire to improve'. This instantly ties into the theme of journey as this empowerment and desire to improve is the same feeling someone on a personal journey would feel … Scott Graham 'wanted to share a process that would take people past their perceived limitations.' In saying this he is allowing his audience to understand and feel related to the work in some way. Scott Graham has done this successfully.

Some learners referenced a 'list' of several '*influences from others'* that were stated but not linked to the work of the practitioner or the theme. Unfortunately, in many of these instances, learners did not make reference to any practical and performance repertoire work at all.

Miranda / Hamilton
The first influence from others that may have impacted Miranda could have been Ron Chernow. This is because 'after reading Ron Chernow's 2004 biography about Hamilton Miranda began creating the musical about the founding father.' Another of the main influences would be 'the Cabinet.' Miranda has a group of people that he works with for everything who are collectively nicknamed 'the Cabinet. 'These people have an impact on Miranda because they work with him in everything he does therefore he must trust their opinions …… is Quiara Hudes who rewrote the musical In the Heights with him when it was getting reproduced as a film. She would have influenced Miranda as her input into the rewrite of the show would have an impact on him and the overall result of the show.

In a few, less successful responses, there were unfortunately still some instances of learners tending to give general biographical details on their practitioners or, as was often seen for Brecht, Stanislavski and Berkoff, a discussion of the practitioners' theories on theatre with little reference to

the specific requirements of the activity and/or to discussing how *others* have influenced their practitioners' work.

Some learners did not reference *influence from others* and instead appeared to discuss their pre-prepared contextual elements of social/political/cultural contextual factors.

As already mentioned learners who had not seen any of their practitioners' performance or production repertoire tended to be at a severe disadvantage when responding to this activity.

A few learners responded to this activity by only discussing the *influences of others* in one of their chosen practitioners' or an unequal balance between the two, with, on occasion, only a very brief paragraph on their second practitioner. This unfortunately was self-limiting. Most responses however provided a fairly balanced response between both of the two chosen practitioners.

Again, it was evident that some learners wrote a lot in response to this activity and seemed to have spent longer than the suggested 40 minutes in completing their response. This was usually at the expense of the other activities, which attract higher marks: 24 marks each for Activity 2 and Activity 3 in comparison to the 12 marks for Activity 1.

In the most effective responses learners:

- focused on one main contextual factor of *influences from others* for each of their chosen practitioners
- provided a good level of detail on **how** these influences had influenced their practitioners' performance and production repertoire
- provided detail about specific repertoire in relation to the *influences of others* being discussed and the theme of *Journey*
- gave a balanced weighting to each practitioner.

Learners who included specific detail of moments from the repertoire tended to be more successful than those who provided a plot or general outline of the work in relation to *the influences of others* and the theme of *Journey*.

Ailey / Revelations

Lester Horton was an important practitioner who guided Ailey and used his own technique, the Horton Technique to create an impact throughout the dance. He quotes 'Revelations is one of America's richest treasures,' a journey of finding who they are. Continuously throughout the piece we see a series of movements being displayed representing the idea of the theme of journey as they are being performed … We see numerous movements of arms reaching up to the sky and upper bodies moving back and forth replicating preaching movements stretching away from each other. These movements were influenced by the Horton technique … and the idea of reaching towards the sky replicates hope toward God … as they perform this movement in unison we see that the dancers are a team moving together holding the same purpose of those around them and are on a journey of fighting for freedom in their culture.

And

Newson / John

Lloyd Newson had originally planned for John to be based on euthanasia yet after an interview with a Muslim woman in a relationship with an ex-RAF pilot he was inspired to explore different ways love manifests itself. Newson interviewed multiple inmates before meeting John, the man the play is based on . . . the play is verbatim meaning exact quotes and experiences are inserted throughout the play with the real John's voice playing at the end to remind us of Newson's intention to provoke conversation. In order for Newson to move from interview to stage he implements many techniques to allow an audience to follow along on John's journey as accurately as possible. John sits centre stage, with a desk in front of him with a large binder/book. When John is in prison we hear a repetitive, nauseating ticking sound that hovers in the background. The character of John seems to almost mirror this eeriness as he moves with equally repetitive yet distorted movements as he hits his head onto the book, moving the same page backwards and forwards, which introduces the audience to the effects of the long years being incarcerated had on him …

And

Miranda / Hamilton

Miranda was initially inspired to create his hit musical Hamilton after reading the 2004 biography of Alexander Hamilton, a key revolutionary figure who became one of America's founding fathers during the Revolutionary War. Miranda's inspiration from the influence of the historical figure himself was the key reason for his intentions behind creating the musical which encapsulated Hamilton's journey from life to death. The theme of journey can be clearly seen

in the opening number of the show 'Alexander Hamilton'. The opening sequences are a fast-paced overview of the life of the revolutionary figure with the entire company on stage highlighting different pivotal moments in Hamilton's life. For example, focus shifts during the entire song from moments in his childhood, 'moved in with a cousin, the cousin committed suicide' as a young man stands on a chair and performs a hanging action with his arm to gesture to the audience he has died … In My Shot he reflects back on his life so far in almost a soliloquy to the audience as he stands alone in a spotlight on stage with the rest of the cast frozen in the darkness behind him he states ' I never thought I'd live past 20 where I come from some get half as many.' This is perhaps inspired by Miranda's personal journey as an immigrant in America reflecting not only his struggles growing up but also showcasing Hamilton's move to Boston where he sought an education and better life …

And

Berkoff / East

The influence of the 'Pen King' can be seen in Steven Berkoff's East. The actor playing Dad stands up at the dinner table while Mike, Les and Sylv are all eating breakfast. Our focus is drawn to him before he even speaks because he acts suave and important by pulling up the collar of his shirt and adjusting his braces. He claps his hands together like a man that is ready to do something important and on the line 'I'll tell you wha's wrong', the whole table stop and gravitate their eyes towards him. Dad looks like a salesman from a market which the Pen King was. He slowly brushes his hair back with his hands, closing his eyes and sucking in the air like he's got a lot to say. He then starts to speak without almost taking a breath ranting about 'foreigners' and 'Jewish gold'. In his racist rant Dad is trying to take his family on a Journey through his history to convince them to hold the same feelings. The language is uncomfortable but with the mixture of Shakespearean elements it sounds flowing like the Pen King when he was selling his pens at the market (Ian Fisher). The family watch for a while and the go back to exaggerated eating showing that they are not interested and don't want to go on the journey with Dad.

And

Miranda / Hamilton

Miranda said he was inspired by the intensity of the work by DMX, Mobb Deep and The Notorious B.I.G. This is where he could have got the inspiration to include rap music within his musicals which would make them stand out and give them energy. He loved many different artists that specialised in rap and this was definitely reflected in his work as in the song 'The World was Wide Enough,'

in which the theme of journey is reflected. It is sung as Burr and Hamilton are fighting and Hamilton ends up getting shot dead by Burr. Burr runs towards Hamilton and they stand staring face to face in silence. This tense atmosphere reflects the difference in status and the journey that they have both taken to get to where they are today with regards to power and success. They then go back-to-back and march away from each other. They stand on opposite ends of the revolve suggesting that they have a distant relationship but also resembling the fact that they have completely different journeys which have led them here. Burr lifts his gun up and points it at Hamilton and shoots. The echo of the shot is heard. This symbolises the negative journey that Burr is taken to get rid of Hamilton, it also resembles his hatred for Hamilton and the fact that he is making an extreme decision to kill him, as he will do anything possible to gain success. When Hamilton is shot he sings 'Do I run or fire my gun' suggesting that he doesn't know which decision he should make and is worried that his decision has caused his journey of success to end . . .

And

Khan / Zero Degrees

Khan has a passion for collaboration and is known to work with artists disciplined in different genres and styles to break traditional norms. One piece that is being especially impacted by the influence of others is his duet with Sidi Larbi in zero degrees. In zero degrees, Khan explores themes such as territory and avoidance within the relationships between himself and city lobby. The first section, episode one, where they're sitting at the front of the stage, links heavily to the theme of journey as the process in which they found this material is the product of a long journey to seek 'the reference point, the source, the '0' at life's core.' It started off by Khan telling the story about how he was nervous when a security guard in the airport took his passport, which was recorded, and then learnt by the two artists leading them to perform it … In episode one of zero degrees there is a moment where both Khan and Larbi are sitting at the front of the stage reciting the same gestures and words. At the very beginning, when the lighting first brightens, the two are sat crossed legged with their elbows resting on their knees and their hands clasped together. The idea of them sharing the exact same movements to the tiniest detail, clasping their hands or the slight arch of their neck when saying 'well', shows them unified despite their differences … which becomes much more apparent later in the piece when they are portraying the roles of two very different people. To show contrast this is done through the use of levels especially as Larbi was often crouched down or sat at the front of the stage using gestures seemingly in an attempt to communicate with the prop mannequin. Whereas Khan is standing upstage centre with a standing mannequin moving around it using fluid movements…

Learners who were more precise about the influence of others in terms of individuals, rather than a non-specific heterogeneous group, tended to have more focused responses. Although most learners, even if a little unclear about *influences from others* often made links to the theme of *Journey* within the work of the practitioners citing specific moments of repertoire, often in detail.

Bourne / Swan Lake
Bourne's reimagining of Swan Lake follows the journey of a Prince who struggles with accepting his sexuality as a representation of the royal family. The Prince's psychological deterioration can be seen explicitly throughout the piece reinforcing his journey as a homosexual in a traditional environment. In act three we see the Prince stumbling across the stage with a poorly hidden bottle of vodka, suggesting alcoholism, and a suicide note is written and stack to a lamp post on stage. However, the appearance of the majestic swan is believed to save him as the two make a romantic connection completing various sensual and close movements. Despite this, the journey of the Prince comes to a tragic end as the final scene shows the Prince in a mental hospital performing actions linked to mental patients such as twitching his head and clutching his face. This repeated motif shows that the Prince's journey of struggling with sexuality has ultimately caused his death. Bourne was perhaps influenced by the composer of the original ballet, Tchaikovsky, who was openly a homosexual himself…

Activity 2

This activity requires learners to:

- analyse three specific elements of one of their chosen practitioners' work
- demonstrate their knowledge and understanding of moments of the practitioner's performance and production repertoire
- explain how the selected moments communicate the theme of *Journey.*

Activity 2 was usually responded to most effectively and this tended to be the activity in which learners who had seen performance and production work achieved their highest marks as they focused on specific moments of repertoire in relation to the theme.

Some learners analysed one piece of repertoire in their response to this activity and considered how each of their chosen elements were evident in this one piece of performance and production work. This was an effective approach to take. Other learners discussed a different piece of performance and production repertoire for each of their chosen elements, which was an equally effective approach when responding to this activity.

Some learners helpfully listed the three chosen elements at the top of their response to this activity and then analysed the performance and production repertoire holistically with a focus on the three chosen elements. Other learners analysed the repertoire under subheadings from their three chosen elements. Either approach was equally effective, as long as there was a detailed consideration of each chosen element; the analysis of which demonstrated the learner's understanding of the performance and production repertoire and how it reflected the theme of *Journey.* It is good practice for learners to clearly list the chosen three elements they are discussing in this activity, preferably as an introductory heading to the activity.

Frantic Assembly, Matthew Bourne, Lin-Manuel Miranda and Akram Khan were, again, very popular practitioners for Activity 2. Many learners had clearly engaged with their performances often evidencing perceptive understanding of performance and production elements seen in their pieces of repertoire. Although, as seen in Activity 1 there

were some responses that focused on the theories and practices of their practitioner rather than the repertoire, these responses were self-limiting.

The most popular elements discussed pace, gesture, choreography/direction, costume/hair/makeup and lighting/multimedia.

Musicality was often misunderstood by learners who frequently interpreted it as sound effects and sound in general. It was also often discussed solely in terms of lyrics.

Costume, whilst being a popular choice of production element, often resulted in very generic description with little sense of the actual costume worn. These responses tended to be self-limiting as they were not responding to the specific requirements of the activity/question:

Costume
Frantic Assembly / Curious Incident of the Dog in the Night-time:
Another production element used in the 'train scene' is costume. Christopher throughout the whole play is wearing the colour red, it is explained at the start of the play that Christopher has a safe colour which is the colour red. Christopher trusts anyone with red on and is automatically drawn to them. The costume element is used very creatively in the train scene as Christopher is the only person wearing red, or interacting with anything involving the colour red. This means that Christopher does not trust or like anybody in the train station, This is why his journey, to an audience, feels so isolated. When being approached by the police officer the police officer is wearing yellow, this is one of Christopher's negative colours and a colour he does not trust. As an audience you can understand why Christopher reacts this way towards the police officer and can feel sympathy towards Christopher. Another costume design is the fact that all of the ensemble actors are wearing the colour grey this costume idea is not used to meet Chris feel unsafe but is actually used to create the scene of the city, and help audiences picture the train station underground better. Cities are represented as grey, gloomy and concrete and by using this costume idea it makes the audience picture the journey of Christopher through the train station better.

And:

Costume
Miranda / Hamilton

Whilst watching Hamilton the use of costumes allowed me to realise the journey of the characters' lives, what they do and the importance of each character and how significant they are. In the 'My Shot' scene Hamilton finds Burr and the difference in costumes show the different journey approaches between Hamilton and Burr and how far they have come in life, which is then expanded on later in the show. Hamilton finds himself in the same clothing as Burr and his friends which showed me that Hamilton had followed his dreams of being in the American Revolution and proceeded to guide himself through the journey to get to where he wants to be and to help him with his ambitions. Another part of the costume that helps show journey is the time of the show and the year. I noticed that as Hamilton began to be more important in the Revolution his costume began to get brighter and more expensive, this relates to the theme of journey because it highlights for us that Hamilton began his journey in the American Revolution and every time his costume began to upgrade it allowed us to know that Hamilton had started his new journey in the Revolution.

In less effective responses learners tended to:

- not clarify and focus on their three chosen elements
- give little specific detail of their chosen element
- not discuss performance moments, instead reverting to narrative and text
- not write about the set performance / production elements.

Less effective responses tended to occur when learners did not define which three elements they were analysing. In these instances, learners often wrote about a piece of repertoire incorporating many performance and production elements, often not listed on the task paper, and discussing each of them very generally. In these cases, even if learners analysed the performance and production work effectively, they rarely demonstrated thorough understanding of the prescribed elements and thus tended to provide a more generalised response to the specific focus of the activity.

Some less effective responses provided very little specific detail on their chosen element with tenuous or no links to the theme.

Other less effective responses, again provided very little specific detail on their chosen element with tenuous or no links to the theme and, tended to revert to narrative.

In the most effective responses learners:

- demonstrated accomplished analytical skills by providing a detailed analysis of the chosen elements
- referenced detailed, specific moment/s from the practitioner's repertoire with focus on the chosen elements
- the moments discussed were always closely related to the theme of *Journey.*

The best responses in relation to all the elements had, at the heart of them, a clear sense of performance, not just a textual analysis, and provided specific detail on the chosen elements with often insightful connections to the theme:

Choreography / Direction
Khan / Dust
Overcoming hurdles is a huge part of embarking on the journey but there comes a point where one must consider whether these hurdles are worth the pain and heartache in order to get to the end of the journey. At the end of the piece, the woman continues on dancing while her husband sits and watches her. I think this represents his guilt for expecting her to help fix him and so he is letting her go, as, for him to be able to recover and for him to be able to be happy they must be apart. The contemporary influences seen in this piece also further along the theme of journey. The fluidity of some of their movements, particularly at the end when the music is legato and flowing, shows that they are progressing on their journey, that fewer obstacles are getting in their way, and that maybe recovery is becoming a more realistic achievement on the horizon for him. We also see this in their more intimate sections as a couple when he lifts her so she is wrapping her legs around his middle, grasping on to him, until she lets go with her arms, allowing her torso to dangle down to the ground. This highlights the trust they put in one another in order to achieve something that could be quite dangerous and this trust shows development of their journey to becoming a stronger couple. Once in this position, there is a repeated motif of wrapping their arms around one another which is quite a stylistically contemporary movement, showing their constant support towards one another and highlighting their journey backed intimacy. They clearly have experienced intimacy with one another before as once they get past their tentative, slow movements to begin with, it feels like second nature to them. The intimate movements are often interrupted by sporadic outbursts from the male, however

their continued effort and drive to return to how they used to be is what makes the journey more effective. One moment which I see as the height of the intimacy, is when the male is in a crab position on the floor while the woman is sat on his groin, both facing the audience and they begin to walk forward. Her resistance, with her hands on his knees, depicts a struggle and an effort, but the image it creates is hauntingly beautiful. It appears as though the two humans have merged together to create one body, moving as one, which could show their emotional and physical investment in one another, knowing the different parts of each other inside and out as one would know themselves. This deepness in their relationship can only be achieved through a long and sometimes treacherous journey but the results are beautiful and life affirming

And

Musicality
Sondheim / Company
The journey of the lead character is seen metaphorically through Sondheim's original choice of style for the show combined with the choice of musicality of the score especially in Bobby's song Marry Me a Little, where we seem to fully see the confusion of Bobby's own ideals when it comes to marriage. This is the first time really that we see Bobby break the sense of the sardonic, bachelor-esque style that Sondheim has set out for the character and allows the audience to see a sense of true vulnerability. This is done mostly through the musicality of the piece, as the leading character has to maintain a syncopated rhythm progressing along a 1-4-1 chord progression in an E major key in order to successfully convey the sense of the turbulence of Bobby's conflicting fears of marriage. Along with this there are often multiple notes in the sequence that do not fit into a perfect cadence of the chord progression which creates a sense that there is something missing from it and therefore something missing from Bobby's life. Furthering this idea is Sondheim's choice of lyrics which use a pattern that means that the lyric's first half is often positive and hopeful about the possibility of his own marriage, which he somehow seems to ruin himself, with the introduction the negative second-half to every lyric... Here, we see Bobby almost at the start of his journey as a man who not only doesn't understand love but also doesn't think that he deserves it, and cannot seem to separate his wants and his needs. Accentuating this idea is the use of musicality on the lyric 'I'm ready' later in the song - here on the piano - we would see the right hand play a major cadence and the left hand play a dissonant movement of B to B flat. The clash suggests the idea of him convincing himself as if he wants to believe that he is ready to accept marriage and is attempting to convince himself of such but the actual belief of his own conscience suggests otherwise. Now in terms of his journey we see the sense of belief change

completely by the end of the show in his final closing number of the show Being Alive, where we now see the centric character realise, not that he believes he is ready, but that he has to accept that he may never be ready to fully embrace whatever may come his way. We see the show now end on a massive, brassy major chord in which Bobby, rather than begging the question of what he might get from marriage, instead begs for someone to make him feel alive.

And

Lighting
Miranda / Hamilton
An element that I believe actively communicates the theme journey is lighting, I believe the use of lighting helps to communicate the theme of journey in relation to the connection of the characters John Laurens and Alexander Hamilton. The pair meet for the first time in a public house, at this point the set is dimly lit with an icy blue toned light, which almost elevates and reflects the emotional distance between the two as they first meet within this cold, unwelcoming atmosphere. Contrastingly, the pair seem to instantly welcome one another with affirming lines such as 'Laurens, I like you a lot.' Therefore, the next time we see the pair together, which is at the end of My Shot, the lighting has shifted to a bright, golden toned light, which contrasts with the previous cold atmosphere having a generally more welcoming warm atmosphere. The two stand with confidence downstage centre, shoulder to shoulder, which illustrates the journey of their friendship and how rapidly it blossomed into something much more which is reflected by the lighting changes. However when Laurens passes away, we see a different approach to the lighting. Hamilton stands centre stage with his wife as she declares that a letter has arrived for him from the father of Laurens. Hamilton obviously grins at the floor as he seems unaware of the news which he is about to receive. The stage is in complete darkness apart from a bright, exposing spotlight upon the pair centre stage, which draws the attention of the audience to Hamilton and his wife. As Hamilton's wife reads the letter and the news of Laurens death is revealed to the audience and Hamilton, a blue toned light rises onstage, illuminating Laurens standing down stage left. The use of this toned light almost presents Laurens as otherworldly and angelic almost as though his efforts to create a legacy for himself have been achieved as he resides in this mellow lighting. Here the contrast in lighting helps to communicate the distance between Hamilton and Laurens, in life and in death. The use of these contrasting lights used for the pair from the beginning of the musical to Laurens' death helps to communicate the everlasting bond that the pair accumulate and the journey of their friendship throughout the musical.

And

Lighting
Frantic Assembly / Things I Know to be True
The scene begins with Bob centre stage surrounded by darkness illuminated by a single spotlight shone upon him with a blue gel around 50% intensity, highlighting him in an obviously mournful glow. This adds to the intended atmosphere of the scene creating an eerie feeling which also seems quite sombre. Rosie appears and begins describing what grief feels like adding to this atmosphere and presenting the journey that is to come in the form of grief. She is revealed by a second spotlight with almost no blue hue hinting at the possibility that she isn't real, or at least isn't currently living these events. Bob then begins to lean towards the phone reminiscent of the opening scene to the show, revealing to us that the scene at the beginning was foreshadowing this event and wasn't about Rosie which gives the play a cyclical structure... the scene shifts again and we are presented with Bob's garden. There is an intense humming of string instruments on a singular note and the whole stage is bathed in a slight blue tint, recreating that mournful atmosphere. The piano plays a descending chord sequence as Bob screams and tears up his flower bed showing finally, his realisation of what has been holding him back his whole life. The flower bed is the real world shackles that have been keeping him captive from his personal journey, he destroys this ironic symbol of wasted potential which shows his journey across the play is now complete. He now understands the fragility of life and how quickly it can be taken from you... in the closing moments of the play the family is again illuminated by a spotlight with a blue gel around 70% intensity, but the lights on the family begins to fade away and Bob is the only one left standing with his face half lit by the spotlight showing that he still has a journey to undertake...

And

Performer to space
Bruce / Ghost Dances
Performer to space is effective in showing the theme of journey in Ghost Dances Section 7 which is the closing of the piece. The Ghosts are looking out from the rocks upstage where they are positioned for the opening of the dance. The Dead are scattered in couples across the stage in stillness. By the Ghosts being in the same positions as the opening of the dance it suggests that they are reflecting on their journey so far. The Ghosts then travelled forward in a straight pathway from upstage to downstage, breaking through the Dead, which symbolises the Ghosts' power which they have over the Dead, who represent the Chilean people. The Ghosts then regroup downstage right while the villagers gather upstage left, the villagers

perform a shuffle walk travelling in the pathway from upstage left to downstage right which symbolises the journey they are moving on. The villagers' faces are without expression with their eyes fixed to downstage right, showing they are focused on their journey ahead of them. The use of the pathway across the stage shows that the Chileans have accepted their fate and they are going into the light which signifies the end of their journey and that the Ghosts have won the battle, since they are the ones who are in stillness, forcing the Dead to move and take this journey of reliving their lives and experiences shown previously during the piece and now ending their lives by making them travel to the pathway of death…

And

Pace
Frantic Assembly / Love Song
In the opening, the pace of Billy's lines and movements shift from slow to faster in order to show how Maggie's reappearance in his dreams energises and relieves him. At the beginning of this scene, Billy walks around with his eyeline low at a very slow and considered pace. This slow pace makes the moment feel empty and still. This highlights on one level, his age and physical lack of energy, but also the emotional impact of Maggie's death on his emotional well-being. When Billy delivers the line 'I am young again' he exhales sharply, laughing. His posture improves and he speaks with more inflection at a faster pace. This pace increase presents him as excited, relieved, youthful and happy. It shows how Billy does not want to journey through life without Maggie, and instead lives his life through memories of when she was alive, almost prohibiting his journey of grieving. At the start of the bed scene, pace is used to show how the journey towards death has brought up emotions of panic in Maggie. Maggie searches for Billy, sweeping her hands across the bed, this action is completed in a very disjointed, almost spontaneous and random manner. Sian Phillips utilises a fast pace in order to give these gestures a jerky, sudden feel, as she frantically searches for Billy. This communicates how distressed Maggie is in this stage of her journey through life and how Billy is a source of comfort to her. This frantic desperation evokes a large amount of sympathy from the audience when she does not find Billy in the bed with her, this communicates how the journey of ageing has brought stress and loneliness to her life and she craves Billy to comfort her.

Activity 3

This activity requires learners to:

- recommend one of their chosen practitioners' work to headline a performing arts festival in response to the motto, *'Do not go where the path may lead, go instead where there is no path and leave a trail.'*

- compare and analyse both practitioners' performance and production repertoire in light of the motto.

There was a wide range of responses to this activity. Most learners discussed both practitioners and offered a suggestion as to who should headline the festival, with some sense of investigation and comparison of the practitioners' work. There were a minority of learners who ignored the motto and responded to making a recommendation based upon the practitioners' link to the theme of journey, this was self–limiting.

The response to the motto '*Do not go where the path may lead, go instead where there is no path and leave a trail*,' was quite effective with most learners engaging with the motto and the majority offering their own interpretation of the motto, usually in relation to characters/performers in their chosen repertoire leaving behind a legacy or moving away from expected norms. Learners who began their response with a clear discussion/interpretation of the motto tended to continue their focus on it rather than discuss the theme in a general way.

In less effective responses learners:

- did not engage with the motto

- did not discuss moments of repertoire

- discussed general differences between the practitioners in terms of their biography / contextual factors

- responses were brief. This appeared to be the result of poor time management for each activity.

In some instances, learners developed a strong interpretation and argument in relation to the motto and their practitioners' work but failed to

relate it to specific moments of repertoire, instead only discussing narrative which was not helpful. Other learners responses were narrative and links to the motto were often tenuous:

To begin with Sweeney Todd seems to reject change, the show itself being a commentary on the toxic nature of revenge and never growing. It tells us a story of what bitterness, spite and the lust for revenge has done to a once beautiful and charming man. This seems to go against the theme and the motto but things take a slight turn towards the end in Sondheim's favour. The climactic finale begins with another slaughtering of an innocent woman but finally allows Todd to enact his revenge on Judge Turpin, brutally killing him. He disposes of the two bodies as if he would any other but the bodies have been dumped to Mrs Lovett and she realises that the woman is actually Todd's wife and if he finds it he will most likely uncover her lies and manipulation, not fitting with the theme throughout of refusing to change or grow at all. She gasps drawing Todd downstairs to check what's happening and when he makes it to the oven doors she is in the middle trying to hide the body… Todd suddenly flips and tells Mrs Lovett what a wonderful woman she is and how in love with her he is, quite literally singing her praises… Todd throws Mrs Lovett into the oven in which they killed so many people, too blind to see that she was never more than 10 metres away from a cold murderer that she had no empathy for because she saw herself as different from the rest. She is given the ultimate punishment for her lack of change and the rejection of journey.

And

The relevance of Stanislavski to this motto is more literal in my opinion as in the Cherry Orchard they have journeyed physically to France because of the journey of the Russian Revolution however you could also link this quote to Lopakhin and his journey from his ancestors being servants, to him then owning the cherry orchard, showing he didn't follow in his father's footprint, he made his own by working harder and achieving what he felt was impossible to him and now has left a better legacy for his ancestors. You could also link this to Olga in The Three Sisters as she is the one becoming comfortable in herself and in the position she was in starting as low paid and under-appreciated and being offered a better job after all her hard work just to turn it down because she cared for the children so much, which shows also her journey of acceptance that's how her life would be.

Disappointingly, there were still learners who appeared to produce work that had been pre-prepared for this task. In these instances, there was little or only cursory reference to the motto while repeated contextual

information, which may have been researched for Activity 1, was discussed in detail. This disadvantaged learners and was self-limiting. It is also worth mentioning that this activity compares the performance and production repertoire of the two chosen practitioners not their biographical or cultural influences:

Bob Fosse I believe has influenced the world of musical theatre from his most famous works Sweet Charity, Chicago and Cabaret with his unique and sensual and seductive styles which has derived from his personal background of smoking and very sensitive topics such as rape at a young age which influenced his style. I personally think he wouldn't be appropriate for the festival as the style that Bob Fosse does is more technical and more advanced than Miranda's as he has a certain way and precision on each move that he does and it'll take longer to pick up and learn, but I find Fosse very educational and influential with the way he has made his own style and modern day artists such as Beyoncé and Michael Jackson have been influenced by him... You have to delve deep into his personal life to figure out why certain moves are the way they are, for example in Sweet Charity the women always have limp limbs as they're mirroring his insecurities with how long his arms are and the women are leaning back and angle diagonally so they don't seem as tall. Another example would be his use of hats as he was insecure about his hair as it was receding and didn't want it to be shown so he adapted that to his own style and it carried on throughout his career. Bob Fosse is very influential through all the work we've seen of him and his personal life has influenced a lot of that for example his closest members of family around him would tell him to pursue his career and Fosse took up being a choreographer due to not being able to find a choreographer to teach him so he decided to take it upon himself to make his own style.

There were learners who compared the practitioners in very general terms without addressing the task set:

Frantic Assembly would be suited to this festival as they are a current well known group which would attract a modern population. As Frantic Assembly was created during 1998, a time when equality and individual freedoms were being made, they really focus on welcoming anyone from any background into their performance space. This would be in line with the festival as creating a community like festival betters the experience people may have. In Things I know to be True they covered the story of multiple different people going through changes in their life, this could be applied to the festival and certain elements involving sexuality and mental health could be covered throughout. It would also give people a chance to express their emotions through movements inspired by that particular play. Using Frantic's method of 'building blocks' they could easily

create routines expressing them or a character's emotion.

In the most effective responses learners:

- provided, at the start of the response, their own definition of the motto
- justified their ideas in relation to the work of both practitioners
- provided a balanced response on how the practitioners' repertoire related to the motto
- gave a clear and well supported recommendation for the festival summing up their conclusions in relation to the motto.

The majority of learners gave a clear definition of the motto as a starting point to their response:

My initial interpretation is that when you were going on a journey, you should leave behind your trail of what you have been through and how you have overcome it. I can also infer that it is not always the obvious path that leads you to the right path, but it is the one which creates the most impact on your life. I will be discussing whether or not Alvin Ailey's production of Revelations or Matthew Bourne's production of Swan Lake best fits the statement for the festival and why.

And

To me, the motto means that someone should follow their dreams even if it is difficult or thought of as impossible, do not let others dictate your journey or follow the easier path. In my opinion, Miranda's work fits this motto as in Hamilton, Alexander Hamilton is so dedicated to following his dreams and goals, despite how difficult they were to achieve, he chased after them through all the hardships he faced in life. He was never going to give up and even after his death his legacy still continues as a founding father of America. Similarly DV8 shares this message in their repertoire particularly in the Ann Cryer scene in Can We Talk About This…

And

To me, the motto evokes the idea of painting your own future and not following the crowd. The motto's link to the idea of a journey is shown through the phrase 'leave a trail' as this makes me think of the idea of leaving a legacy and

something to be remembered by after a journey. The specific word trail makes it seem like something other people can follow after you …

And

My interpretation of the motto is that you should not always take the easiest and most accessible journey and path in life, you should branch out and take risks. Never take the easy route in life because you may find something better when you try a different and harder route. The journey with no route can lead you to better things along the way and link to more opportunities. I also think it means that the only way to succeed in life is to take risks and go for your dreams, don't you sit down and expect it to happen naturally to you.

The majority of learners gave clear, coherent and independent judgements in response to the motto and it was clear that these learners had completed a thorough investigation process, which supported them when answering this activity:

The idea of struggle and perseverance was the first idea that jumped out to me as we are being instructed to go where there is no path implying a more challenging and treacherous journey and one that must be taken alone. This is something Ailey displays beautifully in his 1971 solo piece 'Cry.' The very fact the dance is a solo already shows links to the idea of a journey she will undertake alone. During the piece there is a climactic moment where the lighting turns red and the dancer's facial expressions convey the deepest of anguish matching the crescendo in the passionate and painful singing. This scene helps illustrate the visceral hurt in her journey which makes the celebratory ending of joyous music and ecstatic undulations even more cathartic. In the words of Ailey's muse and original soloist, the dance is about a 'proud woman who has been to hell and back from her journey' although the path was rough she's 'a queen and she is triumphant,' thus linking to the motto as the woman goes on a new personal and difficult journey to her happiness. Similarly Bourne portrays the difficulty of personal journeys and shows links to the motto in Swan Lake. We see the Prince go on a tumultuous journey of self-discovery and deliberation within the restrictive confines of court society. A pivotal moment in this journey is in act one where he stands in front of a mirror and in a fit of passion strips himself of his royal regalia to reveal an all white costume with the exception of black shoes. Symbolically this scene represents the end of one journey and the start of the next; the old Prince that was forced to adhere to social norms has gone being replaced by a fresh new one searching for their place in the world. This is supported by the connotations of the white colour of his new costume which include innocence, purity and a blank canvas. The Prince has gone on a personal

journey and is forging a new path for himself. However unlike in 'Cry' the Prince's journey is not as definite. In 'Cry' there is a clear transformation from oppressed to triumphant freedom where the prince's transformation isn't so clear cut as the beginning of this new journey it presents conflict. The Prince maybe shed of royal influence but the new colour palate of the costume is identical to the Swans so perhaps he isn't as free as he thinks he is because he is still under the influence of something. The colour white maybe a blank canvas but it also perhaps shows emptiness and loss contrasting the powerful steadfast home of this dramatic costume change...

And

In the performance of Metamorphosis, the family operate in unison mirroring their movements to the ticking of a clock. They follow a trail that has been prescribed to them by society and this comes out in the way they carry out each action. Society has shaped who each of the family members are and has given them a trail to follow and a way of behaving. Mr Samsa's eating actions are bold and heavy, he carves through what appears in the mime to be tough meat with every part of his movement using lots of effort and energy - this is how a 'man' eats their meat. Mrs Samsa appears to be pushing the food around the plate organising the food on her plate very precisely before delicately forking the food into her mouth whilst looking up and checking that Mr Samsa is okay with a glance across to him. The trail given to her is that she must please and fuss around everyone. Both Mr and Mrs Samsa move in time following their gender role perfectly and ignoring what's happening to Gregor as if they are trying to carry on. Greta starts to join in the movement sequence very elegantly organising her food to eat but then pauses in the sequence a lot to glance at her parents and then back to Gregor. This shows she is questioning why everyone is carrying on with their social role and not acknowledging what is happening to Gregor. This is where she starts to create a trail of her own.

And

This can be seen in Andrew Lloyd Webber's work in the song Buenos Aires from the musical Evita. The song begins with a couple dancing from upstage to downstage as the man twirls the woman around as they are doing Latin and salsa movements together. While this happens four people enter from each side of the stage doing their own individual dance moves and choreography. As the music increases in pace and volume Eva enters upstage and runs through the middle of the dancers holding a suitcase. She reaches the front of the stage and sings 'What's new Buenos Aires,' she enters with an upright posture and excited and intrigued facial expression. She is clutching her bag in her hand and looking

around as the dancers in the background do a pirouette and use their arms in different positions to create the illusion of buildings. This shows the start of Eva's new journey and that she decided to take a risk to move to a new place to realise her dreams rather than just staying in her small hometown and waiting for it to come... Eva starts to attempt to copy the moves which the dancers are doing but can't do them properly, creating the impression that however hard she tries she will always be an outsider to the people. She doesn't let this get her down however and she runs forward singing 'All I want is a whole lot of romance,' she then takes the hand of a man who pulls her back, Eva picks up her bag and rushes to upstage on the lyric 'Tell the driver this is where I'm staying' and she places emphasis on the word 'this' and pushes her bag into the man's chest. She then runs to stage right through the dancers who have created a tunnel for her to go through. Whilst running she pulls off the upper layer of her skirt to reveal a pink silk skirt underneath and throws the upper layer off stage. She stands in front of the dancers and strikes a pose with her hands on her hips looking out to the audience. This scene links to the motto as Eva isn't just waiting for fame and stardom to come to her, she took a risk and went out to find it who self, she didn't stick to the path and stay at home she left it which ultimately gave her the life she dreamed of when she became the first lady of Argentina. By not moving to Buenos Aires and straying from her expected path she wouldn't have had the experience to leave a trail.

The majority of learners gave a clear and well supported recommendation for the festival summing up their conclusions in relation to the motto:

Both Hamilton and Giselle strongly linked to the motto 'do not go where the path may lead, go to where there is no path and leave a trail.' Eliza shows that she has gone against society's norms and how everyone may have viewed her as innocent and a widower from Hamilton, but she has created many ways to make her own path with a trail showing her journey evolving by leaving behind Hamilton's legacy and the orphanage to help others. However in Giselle the head wilis has had to make her own path in order to lead the rest of the wilis to safety away from the darkness, as they are seen as rejected souls that are misunderstood, whereas Eliza, in the eyes of society is in a positive light and will be loved alongside Hamilton's legacy. The head wilis is all about leading and making sure that they leave retribution to those who deserve it. Therefore I believe that Khan would be a better practitioner for this arts' festival because the interaction, movements and details within his piece will show the audience the strength and power she has had to gain from a fractured and traumatic past that she left behind.

And

Despite both practitioners fitting the motto perfectly I feel as though Miranda would be the strongest to headline the festival. Even though Frantic Assembly have more of a relatable way of expressing the character's journeys, Miranda seems to have a higher level of skill to portray this. Not only does he clearly show each individual character's emotional journey throughout the whole production of Hamilton but he also uses aspects like lighting and sound to enhance this for the audience's benefit. The festival's motto represents the idea of not doing what everyone expects and wants of you and to go where your heart desires, where you will leave an impact or a mark. A clear example portraying this in Hamilton would be at the end of the show when Eliza continues Hamilton's legacy, despite all the pain and hurt he caused her and other people thinking it's 'naïve'. In conclusion this is why I believe that Miranda best fits the brief to be the practitioner headlining the performing arts festival.

And

... Although Newson's piece John shares the same message of not letting a rough, hard childhood affect your goals in the future, the freeze frames at the beginning of the play show graphic imagery of John's mother being raped by his father, his father's imprisonment, his mother's death etc while the stage revolves, paralleling the course of John's life. All the while John stands still and tells his story... John at first felt he had one path that would lead him to making the wrong choices but, in the end, he chose to change his way of thinking and decided to get better. This is similar to how Hamilton did not have anything positive happen to him in his early life and it would have been easier for him to give up but he decided he wanted to make a name for himself instead of leading his expected path. Overall the work of Miranda fits this motto best in his portrayal of Alexander Hamilton and the journey he took from being a poor orphan with nothing, to the renowned founding father he is today, even despite the decisions he made at the end of his life.

Summary

The Adminsitrative Support Guide published each series must be adhered to in relation to the adminstrative demands of this unit.

Good practice is seen when:

- learners respond to the specific demands of each activity
- reference live / recorded live performance work of their chosen practitioner/s in each activity as required
- manage their time effectively in relation to each activity.

In Activity 1:

- focus on one main contextual factor for each of their chosen practitioners
- provide a good level of detail on **how** these influences have influenced their practitioners' performance and production repertoire
- provide detail about specific repertoire in relation to the contextual factor and the theme
- give a balanced weighting to each practitioner.

In Activity 2:

- demonstrate accomplished analytical skills by providing a detailed analysis of the chosen elements
- reference detailed, specific moment/s from the practitioner's repertoire with focus on the chosen elements
- moments discussed are closely related to the chosen theme.

In Activity 3:

- give, at the start of the response, their own definition of the motto
- provide a balanced response on how the practitioners' repertoire relates to the motto.
- justify their ideas relating to the work of the practitioners
- give a clear and well supported recommendation for the festival summing up their conclusions in relation to the motto.

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